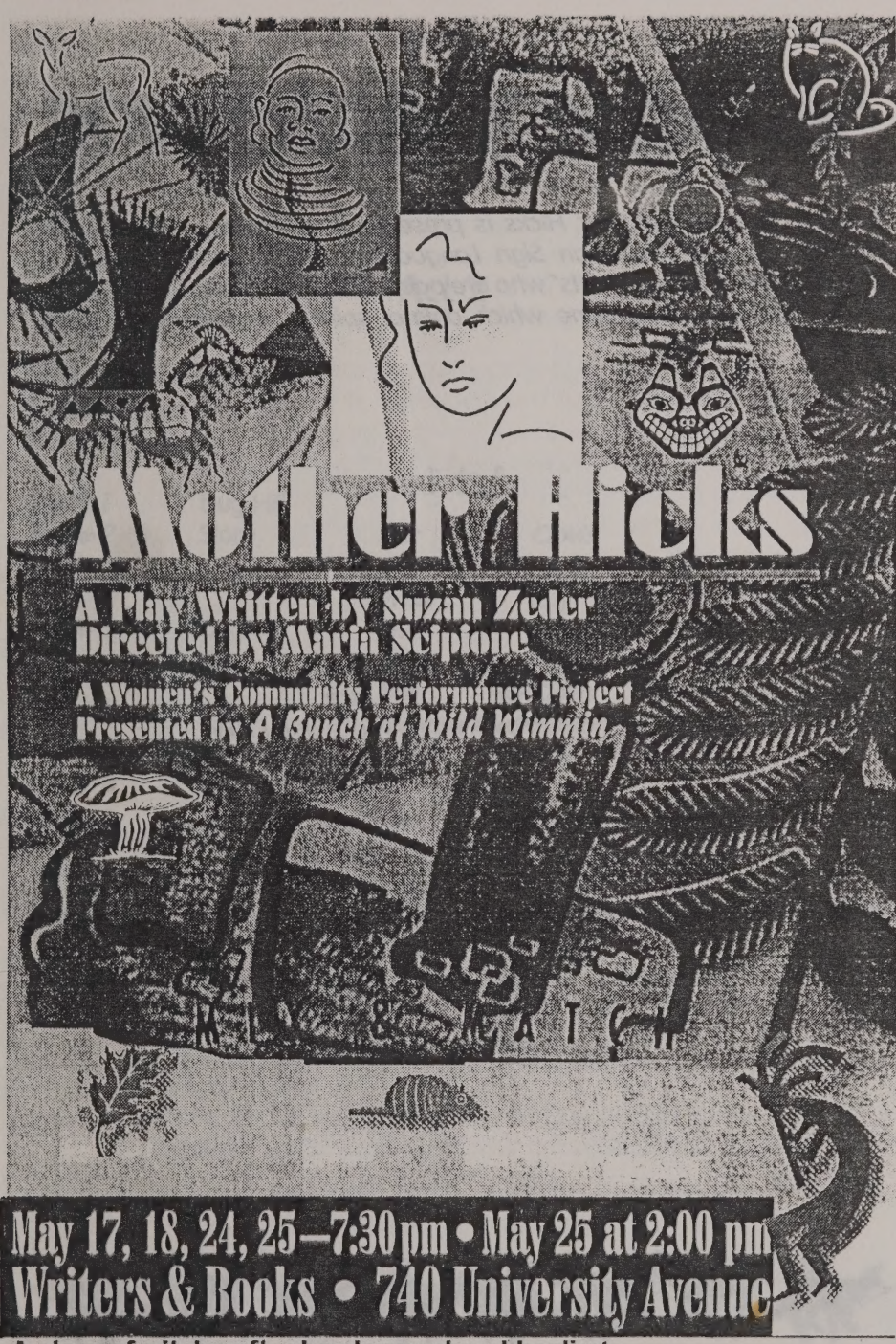

Mother Hicks
A Play Written by Suzan Zeder
Directed by Maria Scipione
A Women's Community Performance Project
Presented by A Bunch of Wild Wimmin
May 17, 18, 24, 25—7:30 pm • May 25 at 2:00 pm
Writers & Books • 740 University Avenue

A story of witchcraft, abandonment and healing.
Told and spoken in American Sign Language.

This production of Mother Hicks is presented simultaneously in spoken English and ASL (American Sign Language). The spoken dialogue is interpreted by "animal spirits" who are paired with the actors. The following list will help you determine which animal spirit is translating for each scene.

Act 1

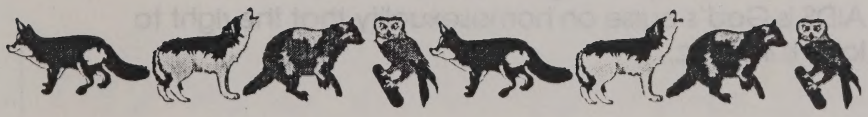
Wolf - Girl
Raccoon - Tuc

Scene 1	Woods	***Owl***	*Ricky*
Scene 2	Woods	***Fox***	*Jake*
Scene 3	Woods	***Fox***	*Jake and Ricky*
		Owl	*Izzy*
		Raccoon	*Howie*
Scene 4	Store	***Fox***	*Clovis*
		Raccoon	*Wilson*
		Owl	*Ricky and Izzy*
Scene 5	Dining Room	***Owl***	*Hosiah*
		Fox	*Alma*
Scene 6	Graveyard	***Fox***	*Clovis*
		Owl	*Izzy and Hosiah*
		Raccoon	*Alma*

Act 2

Wolf - Mother Hicks
Raccoon - Tuc
Fox - Girl

Scene 1	Dug Hill		
Scene 2	Store	***Fox***	*Clovis*
		Owl	*Alma*
		Wolf	*Izzy*
Scene 3	Dug Hill	***Owl***	*Clovis*
Scene 4	Town	***Owl***	*Alma*
		Fox	*Clovis*
		Raccoon	*Hosiah*
		Wolf	*Izzy*
Scene 5	Dug Hill		
Scene 6	Dug Hill	***Fox***	*Ricky and Clovis*
		Owl	*Alma and Izzy*
		Raccoon	*Hosiah*
Scene 7	Cairo	***Owl***	*Howie*
		Wolf	*Jake*
Scene 8	Graveyard		



Director's Note:

The telling of "Mother Hicks" has become a dare to speak truth. Truth about identity, isolation, ignorance, grief, scarcity and family. Telling "Mother Hicks" is like revealing yourself, fearing this nakedness will drive others away, but instead having that bond you.

"Mother Hicks" is a story that we need. It is not about the extraordinary, but the common. It is not about what is bedazzling, but the invisible—the people not included in histories or newspapers because they are not rich, famous or powerful. But without these people, us regular folks have no histories, no lore, no tradition to add our own stories to.

"Mother Hicks" calls on us to look at our fears and how they make us manipulatable. In this play the persecution of witches, a long historic process that led some European villages to burn all their women, is driven by fear. This persecution firmly entrenched Christianity, "modern medicine,"and western civilization's version of Patriarchy. All earlier forms of earth worship and "folk medicine" where women had power, wisdom and respect were deemed evil.

This kind of rigidity and superstition is not far from Mother Hicks' front door and it is not far from ours either. Fear and scarcity fuel its fires. And if you doubt this, trying explaining to a my friend's 7-year-old why he can't play with his school friends (his family is atheist and the church goers won't let their children play with him);

or try explaining to most doctors that you have chosen to use herbs or a wholistic approach to cure an illness;

or try explaining to Fundamentalists who think AIDS is God's curse on homosexuality that the right to love is intrinsic;

or try explaining why Pat Buchanan can spew racism, hate and lies and still win Republican primaries in major states.

Scapegoating is an old weapon that power uses well.

But such weapons become less powerful when people find and care for each other. People are capable of great cruelty but also of profound empathy. When we love we create family and when we trust we create community.

I am very proud that this play is bi-lingual. The chorus of animal spirits simultaneously translate the whole play into American Sign Language. "Mother Hicks" was originally written with the townspeople voicing Tuc, but it seemed to me that translation should go both ways. My decison to use animal spirits came from the setting—Appalachian Hills. When first we go into such woods it takes us awhile to adapt, to be able to really see what is there. I use this as a metaphor for hearing peoples' relationship to sign language. I have come to understand that when one person communicates an idea to another person that particular interaction exists in all languages in that moment, but some of us don't know how to see them. As director, I want you to see from the get-go.

I would like to dedicate my work on "Mother Hicks" to a good friend and fellow activist Katherine Jordan. She died two months ago and has left a gaping hole in this community.

Kay, I miss you!

Cast

In Order of Appearance

Musician ..... *Bette Lou Smith*
Animal Spirits
- Wolf ..... *Jacqueline Madigan*
- Fox ..... *Eleanor Coleman*
- Owl ..... *Susan E. Smith*
- Raccoon ..... *Sue Morgan*

Tuc ..... *Vicki Nordquist*
Girl ..... *Athesia Benjamin*
Jake ..... *Nicolette Mansour*
Ricky ..... *Kym Palmiter*
Izzy ..... *Cynthia Brone*
Howie ..... *Emma Alpert*
Clovis ..... *Joan Van Ness*
Wilson ..... *Lara Haberberger*
Alma ..... *Kim Niles*
Hosiah ..... *Jenny Gaul*
Mother Hicks ..... *Maria Elizabeth Sanguedolce*

Artistic Staff

Director ..... *Maria Scipione*
Costume Design ..... *Lara Haberberger*
Fight Coordinator ..... *Eva Marie Stapleton*
House Managers ..... *Stacey Frank*
Irene McNulty
Interpretation Consultant ..... *Stephanie Robinson*
Lighting Design ..... *Sue Morgan*
Mask Director ..... *Irene McNulty*
Poster Design ..... *Joanne DelMonte*
Production Coordinator ..... *Sharon Jeter*
Production Assistant ..... *Maureen Ward*
Program Copy ..... *Karen Coughlin*
Props ..... *Amy McDonald*
Stage Managers ..... *April Blair*
Lara Haberberger
Set Design ..... *Susan David*

Support Staff

Set Crew ..... *Stacey Frank*
Susan David
Barb Dietz
Laurie Monahan
Sharon Jeter
Light Board Operator..... *Dayle Palmiter*
Rehearsal Interpreters ..... *Kathy Baerman*
Stephanie Robinson
Trish Annese
Mary Carter
Barb Dietz
Laura Braggiati
Jacqueline Madigan
Eleanor Coleman
Cara Ippolito
Donna Cachetis

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Anchorage Press
P.O. Box 8067
New Orleans, Louisiana 70812

Songs Used in Performance:
Why Walk When You Can Fly by Mary Chapin Carpenter
Good Old Dora by Cassie Culver

Special Thanks To:
Writers & Books
Blackfriars Theater
Melora Miller
Lionel "Bill" Frank
Nancy Haberberger
Eva Marie Stapleton
Suzanne Sturn
Ron Linville
Shenzi Scipione
Susan Plunkett
Rachel and Jessica Coleman

SPECIAL THANKS
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FOR HELPING US LIGHT OUR SHOW

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AND
EVERYTHING IN BETWEEN.

About the Women's Community Performance Project.....

The purpose of The Women's Community Performance Project is to give all women in the greater Rochester area (without pretense or judgment and regardless of experience) an opportunity to work collaboratively on performance and communications projects that reflect issues and concerns arising from womens' experiences, and to encourage community through the performing arts.

Our organization includes the *Wild Wimmin* performance group and *Eve's Dropping*, a television program about, by, and for women. *Eve's Dropping* can be seen on Rochester City Cable Channel 15 on Sundays at 8:30 p.m. and Tuesdays at 10:00 p.m. It is also shown on Brighton cable Channel 15 on Tuesday's at 8:30 p.m.

The WCPP is a non-profit organization that depends on community support to continue its work. If you would like to volunteer, please call Sharon at 654-7709.

WCPP Financial Contributors

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